

## Graduate Studio Art Course Descriptions Spring 2018

ArtCr 662-5 Seminar

Thomas Weaver [hweaver@hunter.cuny.edu](mailto:hweaver@hunter.cuny.edu)

T 3:20-6:00

205 Hudson TBA

Registration requirements: No

This seminar focuses on the work of the individual student and each student shows at least twice. Descriptive critical commentary on each student presentation by the seminar group is emphasized. Work is discussed in terms of its intentional adaptation of varied artistic languages to specific artistic and social purposes. Discussions address the (a) referential content, (b) conditions of mediation and (c) voice or mode of address deployed by each body of work. Selected readings will be assigned to support discussion of these themes and form shared concepts and terminology. This thematic discussion will be the unifying practice of the seminar, regardless of the imagistic provenances, social purposes or mediatory genealogies of the work at hand. Students will be expected to write a statement demonstrating their knowledge of the field of practice that informs the meaning of their work. Individual intentions and motivations should be articulated against this ground of genealogically determined and differentially identified practices as the distinctive contribution of the artist.

Artcr 662-5 Painting Seminar, in conversation + practice

EJ Hauser [ejhauser@me.com](mailto:ejhauser@me.com)

9:20am-12:00pm

205 Hudson Street

Registration requirements: No

This graduate seminar models the idea that artists in conversation form a kind of engine within contemporary art-making, a motor that hums with the participation of each member of the collective. Word of mouth is an important disseminator of "what's up" inside art-making. During our seminar, the ongoing painting conversation will be extended through image presentations, readings, screenings, writing assignments and weekly discussion. Visits to galleries and museums will assist us in physically perceiving the confluence of painting languages being used. Most importantly, this seminar is not just about conversation, it is also a workshop designed for studio artists who want to produce a significant amount of work alongside formal and conceptual challenges. Students can expect their work to be discussed during group critique three times during the semester.

## ARTCR 662-5 Seminar

Paul Ramirez Jonas paul.ramirez.jonas@gmail.com

TBA

205 Hudson TBA

Registration requirements: No

The premise of this seminar will be that the meaning and experience of art is the result of the intersection of the art work, the context, and the public. We are usually well trained in the making of art works; but we pay a lot less attention to the other two essential components, context and public. In other words, while we have communally agreed that modernism is no longer with us; we continue as if it exists -insisting on making and critiquing work as if it can be autonomous.

The first few weeks of this graduate seminar will center around in-class workshops. These workshops will seek to define for each class member why they make work, how do they make work, and for who do they make work. These in-class activities will reveal commonalities as well as differences among the class participants. After establishing this groundwork, the class will formulate themes and divide into self selecting groups to research and implement new contexts to present their work. In the past this has resulted in walks, groups shows, round tables, strange situations in the Staten Island Ferry, dances, etc.

In addition, there will be illustrated lectures, readings, and discussions in response to the ideas and concerns that arise in class.

## ArtCr 662-5 Combined Media Seminar

Andrea Blum andreablum@earthlink.net

M 3:20-6:00pm

205 Hudson

Registration requirements: No

This seminar is dedicated to identifying your method of working and how the presentation format can complement, dictate, and/or invite the viewer into a dialogue with the work.

We will consider the impact of all types of influences and analyze how the display can reflect the ideology of the artist, give an historical frame for the work, promote engagement, and re-think the content of the work itself.

There will be 3 hour long presentations by each student with 3 different types of written response following the guidelines below.

Six Degrees of Separation- Influences & Inspirations

Rules of the Game: Guidelines & Style

My Dinner with Andre: Curiosity & Questions

Weekly Reports:

In addition to the presentations, each week a student will be the host a 1 hour discussion about Current Affairs that are in the news or in your thoughts , art related or not.

ArtCr 662-5 Seminar  
Susan Crile scrile@gmail.com  
Th 12:20-3:00  
205 Hudson

Registration requirements: No  
CRILE GRADUATE SEMINAR: Spring 2018

All disciplines and subject matter are welcome.

How do you relate to the time you live in and how does that manifest in your work and life, culturally, socially, politically? How does one make art in times of distress?

At the beginning of the semester there will be an emphasis on drawing or any such tool that can help jumpstart your thinking to aid in the development of your main body of work.

Your Work will be shown in at least 3 different contexts over the semester: the first 3 to 4 weeks, all your working drawings will be shown weekly, in the middle of the semester there will be an in depth crit and at the end of the semester your individual projects will culminate in an exhibition that covers all aspect of putting together a show: curating, installing, writing a press release, documenting.

There will be readings, exhibitions to see and review, and presentations to make. However, critique will be the fulcrum of the seminar

I will do a studio visit with each of you mid semester.

ArtCr 662-5 Seminar: Topics in Painting  
Gary Stephan garystephan@gmail.com  
W 12:20pm-3:00pm  
205 Hudson

Registration requirements: No

The agenda is set in real time by the needs and interests of the group. All mediums and methods are worthy of exploration. In my role as a facilitator I work to help the artist expand and deepen whatever is being investigated. One-on-one meetings and a form of written group crit let whatever is at issue sharpen. The problem with the traditional group crit is that a few students speak first, set the agenda and others fall in behind. The class has a week to write about what seems to be at issue in the work and then everyone, myself and the subject of the critique included, read aloud. This is followed by a more free ranging conversation. In this way everyone is heard and no one sets the agenda. It also leaves the artist with a written record of everyone's thoughts.

**ArtCr 751.19 Sculptural Seminar (ELECTIVE – DOES NOT COUNT AS A SEMINAR)**

Jeffrey Mongrain [jmongrai@hunter.cuny.edu](mailto:jmongrai@hunter.cuny.edu)

Mondays 12:20pm-3:00pm

205 Hudson 2nd Floor Sculpture Studios

Registration requirements: No

The Sculptural Seminar Class, during the first 4 to 5 weeks, will be both traditional 3-D and digital oriented demonstrations. There will be approximately 25 to 30 process demonstrated. Individual tutorial during this time will discuss how these introduced processes can be applied/alterd to fit each individual students own artistic research. The demonstration are primarily an introduction to a wide variety of methods. See below for a general list of demos. There will be related slide presentations of contemporary artists employing the techniques prior to each demonstration.

One Sculpture Shop Staff member and two Non teaching Adjuncts will be available throughout the semester for individual assistance to apply each process to the students individual research/production. I will hold individual tutorials after each class.

The last 10 to 11 weeks of the semester follows a Seminar Class format. There will be 3 individual student presentations each week for group critiques. Every student will present their work at least twice in class. Each week a critical essay related to contemporary sculpture will be made available and discussed.

Your first presentation will include a brief artists statement. You must make enough paper copies of this statement for everyone in the class. This first presentation of your work should be your primary artistic practice and does not necessarily have to be directly related to the production processes demonstrated in the class.

For the second group critique each MFA Student will give a 5 to 10 minute presentation of images of influential artists related to their content/development. The works you present for this group critique should have a relationship to methods of production demonstrated in class. Typically there is no significant change to the work presented for the 2nd critique.

#### Attendance and Grading Procedures

You must attend ever class, be on time, and stay for the full class. All students must maintain full and active verbal participation during all group critiques. There should be no cell phones used during class or eating.

Before your 1st presentation for a group critique your Artist Statement must be completed and copies made for everyone in class. At the beginning of your 2nd presentation you will have prepared a 5 to 10 minute image discussion. Room assignments and set up schedules will be done a week in advance.

Contact me, and the class Teaching Assistant, in advance if you need to miss any class. Missing more than one class, except for a significant reason, is unacceptable and will effect your grade.

#### Process Demonstrations; A brief list. (The first 4 weeks)

- Metal Working (3 different construction processes, new equipment has been purchased)
- Laser Etching

- 3-D Printer (Up to a 10 inch form, available Fall 2014)
- Dimensional Routing
- Lamp Working/Torch (New Process)
- Glass cutting
- Woodworking (Advanced techniques and construction methods)
- Digital scanning.
- Installation Projections
- Electronics (small motor construction and kinetic related devices)
- Mold Making (Rubber molds, Plaster molds, Relief Molds...)
- Mold Making for off-site casting of bronze and glass.
- Casting (plastics, rubber, clay, dirt, salt,...)
- Large scale fiber-glass construction
- Photography Decal Transfer (for Glass and Ceramics)
- Gold, Silver, Aluminum Leafing.
- Ceramic Processes (Slab, Coiling, Glazing, Firing,...)
- 3-D animation and editing
- Photo printing on clear plastic
- site specific installation methods and creating proposals
- Additional demonstrations from Visiting Artists
- Additional demonstration are by student request.

Artcr 751.21 Bent Stranger in the Wilderness: An Intersectional Exorcising of Queer

A.K. Burns ak@akburns.net

Tu 3:20-6:00

205 Hudson TBA

Registration requirements: No

What do we mean when we wield about the word 'queer'? An adjective, a verb, a noun—queer is an intentionally slippery term. Since its reclamation in the mid-20th century from derogatory to agential, queer has been progressively flaunted as a catch-all for empowering innumerable indeterminate 'others.' In this course we will seriously examine the rapid proliferation of this term, and the impending nulling effect of such multiplicity. In the age of homonormativity is queer unhinged from its homosexual origins? If so, what if anything does it have to do with LGBT politics, ontology and community? And in what ways is and isn't the term queer still useful or powerful?

In this course, we will wade through a wide range of texts, cinema and art, in an attempt to locate and revitalize queer, as well as consider whether this exhausted term should be laid to rest or simply reinvent itself again. In exploring various literary genre, from manifestos to poetry, theory to science fiction, we will approach and agitate 'queer' through various intersectional fields: feminism, class, race, ableism, capitalism, pop culture and quantum field theory.

### ArtCr 751.20 Time-Based Art

Alexandro Segade as680@hunter.cuny.edu

W 10:20am-1:00pm

205 Hudson TBA

Registration requirements: No

Time is a material to be manipulated by artists. This class explores how art molds the perception of time, from conceptual projects which take place over time, to art which requires an investment of time by the viewer. Encouraging students to interrogate the limits of – and intersections between – performance, video, installation and other art media (such as drawing and writing) class time will be dedicated to workshops, critique of student work, discussion of pertinent artists and ideas, and readings from contemporary and historical sources. The production of time-based art will be developed through the completion of a series of interdisciplinary works: students will present pieces that build on their own areas of research, over the course of the semester.

### 751.25 Artists' Books

Constance DeJong dejong.constance182@gmail.com

F 3:20pm-6:30pm

205 Hudson Room 204

Registration requirements: No

The class will be (1) project-based and (2) will examine the history of artists' books (past and present). The goal is for you to gain historical and practical experience concurrently. Artists' books are works of art realized in the form a book. We will take an expanded look at the form. You will complete a mid-semester and final project, and to become familiar with our subject, you will complete a number of small assignments with a one week turn around early in the semester. Weekly in-class presentations will introduce some of the history of artists books, particularly of the 20th /21st century, accompanied by readings relevant to our weekly area of focus. Texts: David Joselit, "Duchamp's Diagrams;" Johanna Drucker, *The Century of Artists' Books*; Jerome Rothenberg, *A Book of the Book*; numerous writings by artists, Seth Siegelaub, Seth Price, Kathy Acker, to name a few.

Goals/Learning objectives:

- to gain experience in the production of works that develop notions of artists' book for contemporary thinking and practice.
- to acquire practical knowledge in the production of artists' books (editing, writing, conceptualizing, binding, etc.)
- to apply critical thinking to one's own and other's work
- to study some foundational texts about artists' books, as well as examples of the form itself in the interest of addressing the broad scope of artists' books
- to access the long history of artists' books and contextualize one's work in that on-going practice

ArtCr 751.28 Collage Logic

Joel Carreiro joelcarreiro@gmail.com

Th 10:2am-1:00pm

205 Hudson

Registration requirements: No

Collage Logic is a studio elective conducted in seminar format. Each week we will consider and critique work emanating from a combinatorial approach - whether joining disparate images, materials, processes or practices.

We will discuss issues related to the fragment, the trace, the hybrid, the incomplete, the disharmonious. We will explore the possibilities of juxtaposition, the dissimilar and the multiform.

Relevant historical models will be invoked as well as related contemporary practices.

Each student will research and write a brief review/pitch for a fellow student's work.

Readings will be suggested by the students in the class and by myself.

The final paper will be from one to three sentences long - trickier than it sounds!

ArtCr 751.56 Future Practices

Daniel Bozhkov bozhkovdaniel@gmail.com

Tu 3:20 - 6:00

205 Hudson TBA

Registration requirements: No

Students will concentrate on different ways of anticipating the future driving forces of their practice by creating, presenting and discussing their new work in close engagement with their peers. The emphasis is on the long-term vision of the work, as it is impacted and tested by focused and rigorous experimentation.

The course has three main components:

- Presentation of new works followed by an evolving group conversation, a critical feedback by peers and faculty
- Ongoing research and short symposiums based on the contemporary art discourse.
- Group presentations, visits and discussions of exhibitions, performances and current events

Students create new works for presentation and discussion. Utilizing the available talents and skills, everyone is assisted by fellow classmates in the creation, production, and presentation of his/her work. Slide presentations on current shows and events start every class. Students interpret, and bring to life, contemporary texts at several short symposiums on critical issues.

ARTCR 751.56 Projects in Graphics  
Andrew Mockler mock250@gmail.com  
W 3:20pm-6:00 pm  
205 Hudson

Registration requirements: No

This course is designed to provide a means to expand each artist's vision through printmaking. Many contemporary artists use printmaking to explore areas of their practice related to drawing, sculpture, photography, painting, film, and performance. Starting with an overview of available techniques –etching, woodcut, screenprinting, lithography, monotype- we will experiment with processes. In addition, hybrid analog/digital applications will be introduced. By midterm individual projects will be in progress, with each artist developing a personal take on the medium.

ArtH 762, Section 002 Curatorial Practicum: Stephen Mueller's Postmodern Color Field  
Carrie Moyer cmoyer@hunter.cuny.edu  
Tu 6:20pm-9:00pm  
205 Hudson Street

Registration requirements: No

This curatorial practicum is a one-semester course in preparation for a solo exhibition on the painter Stephen Mueller that will open in September 2018 at the 205 Hudson Street Gallery.

Stephen Mueller (1947-2011) was a New York-based abstract painter who, with Bill Jensen, Jonathan Lasker, Elizabeth Murray, Thomas Nozkowski and others, transformed and reenergized American abstract painting during the late 1970s and '80s. Highly idiosyncratic yet formally rigorous, these painters brought a sense of criticality leavened by humor and play to the super-sized, self-serious stance that ran through mid-century painting from Abstract Expressionism to Post-Painterly Abstraction to Minimalism.

Mueller moved to New York in 1971 after attending Bennington College where Color Field painting was a powerful presence through the legacies of Helen Frankenthaler and Paul Feeley. A painter very much in his moment, Mueller's work from the 1970s seems to wrestle with a return to gesture, perhaps in reaction to the dreary future forecast by the binary ideologies offered by Greenbergian Formalism and Pop Art. Mueller's arrival in New York City also coincided with the advent of the Gay Liberation Movement. The artist himself became well-known downtown dandy whose melded eclectic influences and interests to create a queer aesthetic dedicated to visual pleasure.

Beginning with the tenets of Color Field Painting, Mueller's subtle, luminous images anticipate many of the concerns of contemporary painting. The work overflows with visual puns and associations through "simple" re-combinations of Buddhist iconography, decorative art, cartoons, new-age sensibility and electric, synthetic color. What

differentiates Mueller from his peers is his ability to create intimate work without insisting on the presence of his own signifying “mark.” The hybridity of paintings might be overwhelming were it not for the precision and balance that runs throughout Mueller’s compositions. Through his innovative use of acrylic paint, patterns and gradations, Mueller’s canvases become intimate screens that seem to radiate light from within.

From the mid-1970s until his death in 2011, Mueller was the center of a vibrant, diverse group of painters in New York City that included Joe Fyfe, Nancy Haynes, Shirley Kaneda, Harriet Korman, Brice and Helen Marden, Joanna Pousette-Dart, Pat Steir, Billy Sullivan and many others.

The curatorial practicum will focus the challenges unique to developing an exhibition on a single artist. Before the seminar begins, Professor Moyer will select the works for the exhibition, focusing on Mueller’s final two decades when the sum of his labor, experimentation and innovation gelled into its distinct form. The class will begin with an in-depth consideration of Mueller’s oeuvre and its public reception, the critical discourse around painting in the late 20th century as well as the success and failures of single-artist exhibitions. Students will be introduced to methodologies of oral history and then conduct interviews with painters from Mueller’s diverse social milieu. Students will also conduct extensive research and fact-checking on objects in the exhibition including the history and curatorial chronology of each work. Research materials, object descriptions and oral histories will be used for the exhibition catalog. Students will be asked to generate proposals for the layout and design of the exhibition. Public events and programming for the Mueller exhibition will be discussed and developed during the practicum.

\*This class satisfies Category II of the Curatorial Certificate.

## *Spring 2018 Art Department Studio Graduate Schedule (revised 12.07.17)*

<i>Course</i>	<i>Sec</i>	<i>Title</i>	<i>Cr</i>	<i>Hr</i>	<i>Day/Time</i>	<i>Room</i>	<i>Instructor</i>	<i>Code</i>
Arter 662	001	Graduate Seminar 1	3	4	T 3:20-6:00	HTBA	Weaver	4680
Arter 663	001	Graduate Seminar 2	3	4	T 3:20-6:00	HTBA	Weaver	4684
Arter 664	001	Graduate Seminar 3	3	4	T 3:20-6:00	HTBA	Weaver	4688
Arter 665	001	Graduate Seminar 4	3	4	T 3:20-6:00	HTBA	Weaver	4692
Arter 662	003	Graduate Seminar 1	3	4	W 9:20-12:00	HTBA	Hauser	4682
Arter 663	003	Graduate Seminar 2	3	4	W 9:20-12:00	HTBA	Hauser	4686
Arter 664	003	Graduate Seminar 3	3	4	W 9:20-12:00	HTBA	Hauser	4690
Arter 665	003	Graduate Seminar 4	3	4	W 9:20-12:00	HTBA	Hauser	4694
Arter 662	002	Graduate Seminar 1	3	4	F 12:20-3:00	HTBA	Ramirez	4681
Arter 663	002	Graduate Seminar 2	3	4	F 12:20-3:00	HTBA	Ramirez	4685
Arter 664	002	Graduate Seminar 3	3	4	F 12:20-3:00	HTBA	Ramirez	4689
Arter 665	002	Graduate Seminar 4	3	4	F 12:20-3:00	HTBA	Ramirez	4693
Arter 662	004	Graduate Seminar 1	3	4	M 3:20-6:00	HTBA	Blum	4683
Arter 663	004	Graduate Seminar 2	3	4	M 3:20-6:00	HTBA	Blum	4687

## *Spring 2018 Art Department Studio Graduate Schedule (revised 12.07.17)*

<i>Course</i>	<i>Sec</i>	<i>Title</i>	<i>Cr</i>	<i>Hr</i>	<i>Day/Time</i>	<i>Room</i>	<i>Instructor</i>	<i>Code</i>
Arter 664	004	Graduate Seminar 3	3	4	M 3:20-6:00	HTBA	Blum	4691
Arter 665	004	Graduate Seminar 4	3	4	M 3:20-6:00	HTBA	Blum	4695
Arter 662	005	Graduate Seminar 1	3	4	Th 12:20-3:00	HTBA	Crile	5499
Arter 663	005	Graduate Seminar 2	3	4	Th 12:20-3:00	HTBA	Crile	5500
Arter 664	005	Graduate Seminar 3	3	4	Th12:20-3:00	HTBA	Crile	5501
Arter 665	005	Graduate Seminar 4	3	4	Th 12:20-3:00	HTBA	Crile	4696
Arter 662	006	Graduate Seminar 1	3	4	W 12:20-3:00	HTBA	Stephan	64397
Arter 663	006	Graduate Seminar 2	3	4	W 12:20-3:00	HTBA	Stephan	64398
Arter 664	006	Graduate Seminar 3	3	4	W 12:20-3:00	HTBA	Stephan	64399
Arter 665	006	Graduate Seminar 4	3	4	W 12:20-3:00	HTBA	Stephan	64400
Arter 664	007	Graduate Seminar 4 (combined with, Arter 751.36, Future Practices)	3	4	T 3:00-6:30	205 Hudson	Bozhkov	66419
Arter 750.01	001	Independent Study	1	1	HTBA	HTBA		3680
Arter 750.02	001	Independent Study	2	2	HTBA	HTBA		3681
Arter 750.03	001	Independent Study	3	3	HTBA	HTBA		3682
Arter 751.19	001	Sculpture Methods	3	4	M 12:20-3:00	205 Hudson	Mongrain	3683

## *Spring 2018 Art Department Studio Graduate Schedule (revised 12.07.17)*

<i>Course</i>	<i>Sec</i>	<i>Title</i>	<i>Cr</i>	<i>Hr</i>	<i>Day/Time</i>	<i>Room</i>	<i>Instructor</i>	<i>Code</i>
Artcr 751.21	001	Bent Stranger in the Wilderness: An Intersectional Exorcising of Queer	3	4	T 12:20-3:00	205 Hudson	Burns	30874
Artcr 751.20	001	Time-Based Art: Performance Video, Projects	3	4	W 10:20-1:00	205 Hudson	Segade	29879
Artcr 751.25	001	Artist's Books	3	4	F 3:20-6:00	205 Hudson	DeJong	26656
Artcr 751.28	001	Collage Logic	3	4	Th 10:20-1:00	205 Hudson	Carreiro	26655
Artcr 751.36	001	Future Practices (combined with ARTCR 664 sect 7)	3	4	T 3:00-6:30	205 Hudson	Bozhkov	6375
Artcr 751.56	001	Apprenticeship	3	3	HTBA	TBA		3684
Artcr 751.57	001	Projects in Graphics	3	4	W 3:20-6:00	205 Hudson	Mockler	66456
Artcr 751.96	001	Special Projects in Painting (cancelled)	3	4	W 12:20-3:00	205 Hudson	Stephan	58370
Artcr 791	001	MFA Thesis	3	3	HTBA	HTBA		3685
Art H 762	002	Curatorial Practicum	3	3	T 6:20-9:00	205 Hudson	Moyer	60857